

# Gender, Sexuality, and Feminist Studies

## The Year So Far and the Year Ahead

There is always so much intellectual curiosity and community commitment in the world of Chellis and GSFS that our schedule quickly becomes jam-packed with feminist initiatives, talks, films, and other events. Much has happened already, like a viewing of “The Empathy Gap,” a film on toxic masculinity, and an election-themed Free Food and Feminism event titled “Tea and Misogyny.” We have scheduled a variety of talks by GSFS-affiliated faculty, including J Finley, Sony Bolton, and our new GSFS faculty member, Carly Thomsen.

November finds us hosting our first ever “Feminist Alumni/ae Retreat” and we already have 18 Middlebury graduates gathering for what promises to be a spectacular opportunity to deepen connections between our graduates and our current students. There will also be a December celebration of an edition of the journal *QED* on “Queering the Curriculum,” which was edited by and contributed to by Middlebury GSFS faculty.

Among the many GSFS/Chellis events in the spring, some highlights include an international feminist edit-a-thon in March, where faculty, students and staff will be encouraged to create new and edit existing

wikipages as a way of making feminism and the stories of feminists more visible on the internet. We also are busy planning our tenth annual Gensler Family Symposium on Feminism in the Global Arena in April. This year, the Gensler Symposium will grapple with “Sex and the State,” a timely and necessary feminist intervention into the rise of highly masculinist political figures around the globe, from Vladimir Putin to Donald Trump.

As always, there will be many opportunities to share our students’ feminist scholarship and ideas, like the end-of-year feminist symposium and ongoing student talks. The Queer Studies House will be expanding student opportunities for queer theory and practice throughout the year, including dinners and reading groups on Queer Veganism, and Chellis House remains a space for student groups such as Feminists at Middlebury and Brother-to-Brother, Sister-to-Sister and Stop Traffik.

So please join us at our events, come listen to the amazing speakers we have lined up, and if you have an idea for feminist scholarship or community building, come see Karin Hanta, Director of Chellis House, or me, Laurie Essig, Director of Gender, Sexuality and Feminist Studies.

# A Feminist Sabbatical

By Laurie Essig

I took a break from directing the Program in Gender, Sexuality and Feminist Studies to go on research leave in 2015/16. It ended up being quite a feminist adventure.

Petersburg where the only graduate program in gender studies manages to hold on in a difficult political climate. The program, founded by two renowned sociologists, Elena



Scholars and activists Laurie Essig and Olga Lipovskaya at a rally in St. Petersburg.

Thanks to a Fulbright award, my younger daughter and I moved to St. Petersburg Russia in the summer of 2015. In the fall I worked at the European University at St.

Zdravasmyslaya and Anna Temkina, is highly respected for the quality of its teaching and research as well as the graduate students it continues to produce. I have been lucky

enough to work with several of those graduate students, one of whom, Veronika Lapina, was able to be at Middlebury in the Spring of 2015. I decided to co-teach a course with Professor Temkina (in Russian!) on “intersectionality.” Although intersectionality is increasingly popular in Europe, its outlines are just beginning to crop up in Russian feminist scholarship. I am happy to report that our course was very well received and we even won “best course of the year,” an award given out by the graduate students at the European University each year.

Living in St. Petersburg afforded me a firsthand view of the intersectional politics playing out at the local and national level in Russia. There is a moral panic in many quarters that “feminism,” like “homosexuality,” is a Western way of thinking that will undermine and even destroy “traditional sexual relationships.” This means that people working in the field of feminist studies or queer theory are sometimes the object of rhetorical and literal violence. At the same time, St. Petersburg is a large and global city with a wide variety of feminist and queer cultures, from feminist art shows and online support groups to queer bars and even parenting groups. While I was living there, I was able to host a variety of feminist dinner parties where I tried to connect feminist artists, academics, and activists. I also had a chance to teach a few self-defense classes to a group of young women through the online forum “Feminist Unicorn.” My daughter fell in love with the incredible diversity that St. Petersburg offers and decided to finish her senior year of high school there.

I came back to Middlebury for January in order to take part in finding our new colleague, Carly Thomsen, and be part of a

larger process to retain our colleague J. Finley. I couldn’t be more thrilled that they both agreed to be part of the GSFS community at Middlebury.

In the spring, I lived in Boston and Brooklyn and continued work on my third book, *Love, Inc.: Travels in the Land of Money and Romance*, which will be released by the University of California Press in 2017. I also traveled to Madrid, Spain where I connected with feminist colleagues and gave a presentation at the Complutense University of Madrid. I returned to Russia in the spring to collaborate with Alexander Kondakov, a professor of queer theory, with whom I am writing an article on the new “sexual” Cold War between the U.S. and Russia.

Summer saw the publication of a long-awaited issue of the journal *QED*, which I was lucky enough to edit with my GSFS colleague Sujata Moorti. Sujata and I received a Mellon grant in 2011 to host a symposium to “queer the liberal arts.” The *QED* issue features some of the work developed at the symposium including articles by GSFS faculty Kevin Moss and William Poulin-Deltour.

As always, I tried to continue to work in “public” feminism, writing for *The Chronicle of Higher Education*, *The Nation* and *Psychology Today*. Although I had an amazing feminist adventure on my sabbatical, I am glad to be back here working with the many amazing feminist faculty, students, and staff at Middlebury.

# Feminist of the Year Awards

On May 12, a bright and balmy Saturday, 50 friends of the Gender, Sexuality, and Feminist Studies Program gathered for the annual Chellis House end-of-the-year party. This year, people came together not only to celebrate the Feminists of the Year, but also to honor writer-in-residence **Julia Alvarez** and sociology professor **Peggy Nelson** for their decades of commitment to promoting feminism at Middlebury.

**Catharine Wright**, Director of the Writing Program, gave a moving speech in which she remembered her last year as a student at Middlebury College in 1984 and her request to have a woman writer read her senior work. Since there were only two female members of the English Department and neither one of them was a creative writer, Middlebury had to “borrow” Julia Alvarez from the University of Vermont, where she was teaching at the time. “During my defense, for the first time all year, I felt as though someone really saw my work, and spoke about it in ways I understood,” Catharine Wright remembers. Ever since she started to teach at Middlebury, Catharine has used Julia’s essay “A White Woman of Col-

Studies, praised Julia for “her curiosity and sense of justice, and her understanding of the ways in which we construct meaning from narratives, and her dedication to uncovering Truth, which as she reminds us, does not necessarily lie in the facts.”

**Cheryl Faraone**, professor of Theater and GSFS, lauded Julia for her dedication to the program in all its permutations—Women’s Studies, Women’s & Gender Studies, and finally GSFS. Students **Angie Segura ’16** and **Zarai Zaragosa ’17**, co-presidents of Alianza Latinoamericana y Caribeña, thanked Julia for her dedication to their organization. For over two decades, Julia has been the “madrina,” or “godmother” of the student group, and constantly conveys to the students: “I will be there for you, I will share with you what I understand, I will shine a light.”

The laurels for Peggy Nelson were equally impressive. **Holly Allen**, Assistant Professor of American Studies, put Peggy’s career at Middlebury in a historical perspective. Soon after arriving at Middlebury in 1975, Peggy became a recognized feminist and advocate for women’s issues on campus. Within a year, she

was faculty advisor to the student Women’s Union, which in 1976 had dozens of members and an ambitious program of activities including women’s health advocacy, career counseling for women, and a campaign to establish a women’s center on campus, which finally came to fruition in 1993 with the inauguration of Chellis House. Holly also highlighted Peggy’s abiding scholarly commitment to addressing the deeply gendered demands of family and caregiving—as those demands fall differently on women and men, young and old, abled and disabled, wealthy and working-class.

**Heidi Grasswick**, professor of philosophy, praised Peggy for taking junior faculty members under her wing and serving as a sounding board “to think through challenges in [one’s] teaching or ideas of how to bring gender issues into the non-women’s studies classroom, to strategize how to balance the demands of teaching with the demands of scholarship and



**Matthew Blake, Nia Robinson, Tanya Byker, and Susan Byker surround honoree Julia Alvarez.**

or,” “a story [that allows] for the competing claims of different parts of ourselves and where we come from” and thus models for the young writers in her classes how to write their intersectional experiences of self and world.

**Claudia Cooper**, visiting assistant professor of English & American Literatures and Education

research productivity of Middlebury, and most importantly, how to keep oneself sane and grounded while doing so.” She remembered Peggy as a driving force in building the program and also pushing for initiatives such as a family leave policy.

These two faculty members serve as role models for the 2016 Feminists of the Year. This year, **J Finley** received the faculty distinction. Her nominators praised “Dr. J” for “the care she takes in getting to know her students and prioritizing their learning in the classroom by soliciting and incorporating their feedback.” She engages with race critically and allows students to develop skills to observe and critique power dynamics in spaces they participate in through ethnography.

**Carter Curran**, fellow at the Counseling Center, received the staff award. “As a therapist,” one of her nominators wrote, “Carter does not judge students who want to address their pain through activism. She has reminded me to take care of myself and treat advocacy as a marathon rather than a sprint. She has consistently made myself and others feel supported in the work that we do, refusing to dismiss activism as angry or otherwise unproductive.” Carter also supported the “Sister-to-Sister Program” throughout the year, leading a workshop on active listening skills and serving as a resource person at the summit in November. In the spring semester, Carter also held meditation and mindfulness sessions at Chellis House.

As in years past, several students garnered the Feminist of the Year Award. **Chi Chi Chang** ’18 was honored for her work for “Raisins,” a group of radical Asian students discussing identity, politics, and racial justice. Chi Chi is also involved in the Alliance for an Inclusive Middlebury, in JusTalks and participates in a student coalition for racial justice. Most recently, she was also one of the prime forces behind the activist art installation *Stares on Stairs*. Developing ideas from Tiffany Rhynard’s J-term class “Radical Performance and Social Activism,” the group staged five performances on stairwells of known party spaces. Surrounded by bodyguards, the performers were in various stages of undress and had handprints on their bodies, holding up signs such as “Not asking for it” and “Sexual Assault Leaves a Mark.”

**Elizabeth Dunn** ’18, another artistic collaborator in the *Stares on Stairs* project, was also honored

as student Feminist of the Year. One of her nominators praised her for being a critical voice for intersectional feminism on this campus and taking up feminist concerns in her writing in the student-run blog *beyondthegreen*, the student newspaper *The Campus*, and her weekly radio show “The Kettle.” One of her



**Feminists of the Year J Finley, Rebecca Coates-Finke, and Chi Chi Chang.**

nominators praised her for being “not a single-issue feminist, but rather a collaborator across a variety of anti-oppression and social justice works.”

The third distinction went to **Rebecca Coates-Finke** ’16.5. For the past three years, Rebecca has produced and directed Eve Ensler’s play *The Vagina Monologues* to inspire and involve many other students on campus and to turn this event of feminist theater-making into a moment of sustained collaborative activism. She has worked closely with the cast on feminist questions and self-exploration, but also engaged the larger community through pop-up performances of monologues in unusual places (from the dining hall to the gym). Her thoughtful, self-reflexive, ethical engagement with issues of diversity and inclusion as they have been posed to Eve Ensler’s play has had an important impact on Middlebury’s institutional learning process regarding sexual violence and diversity.

Highlighting intersectionality and intergenerational collaboration, the achievements of all honorees at the 2016 Chellis celebration serve as a testament to the vitality of feminist scholarship and activism on this campus and beyond.

# The 9th Annual Gensler Symposium

## #Intersectional TV: Mediating Race, Gender, and Sexuality

What could be more fun than to watch television and web-based series all week and then get to talk about our intersectional viewpoints? That's exactly what we did during the 9th Annual Gensler Symposium on Feminism in the Global Arena. The goal of this year's symposium was to understand how social media, web-based productions, as well as diversity among show runners has altered the shows we watch and how we watch them.

We started off the week of April 25, 2016 with a student-curated screening of web-series such as *HerStory* and *Dyke Central*. The keynote lecture was given by Professor **Susan Douglas** from the University of Michigan on Wednesday. In her speech, Douglas reminded the audience that the media is creating "fantasies of power", which make feminism seem pointless. The media encourage women to exercise their power through consumption and self-presentation, rather than to seek economic and political power. Douglas calls this phenomenon

"enlightened sexism." Shows such as *Full Frontal with Samantha Bee* and *Transparent* may hopefully change this scenario by raising feminist consciousness and impelling viewers to get organized politically.

After an excursion to Shondaland on Thursday, four feminist media scholars from around the country gave lectures and took part in panel discussions. **Ariane Cruz**, Assistant Professor of Women's, Gender, and Sexuality Studies at Pennsylvania State University, spoke about *The Mis-Adventures of Awkward Black Girl*, a show originally screened on YouTube and self-funded by producer, actor, and director Issa Rae. The show is now being produced by HBO as *Insecure*. Cruz analyzed the original show and how it challenges dominant codes of black female sexuality. She located the show in a lineage of African-American cultural production and described how pop culture and new media affect this lineage.

**Aymar Jean Christian**, assistant professor of communication at Northwestern University, spoke about how major television networks queer storylines in shows such as *Empire*, yet remain traditional and inauthentic. He contrasted these shows with television platforms such as Open TV (beta), which provide space for a wide variety of queer artists.

**Brian Herrera**, Associate Professor of Theater at Princeton University, shed light on the practices of casting as acts of interpretation and allocation and how every act of casting enforces some measure of—traceable—exclusion. He reminded the audience that we are very good at naming

### #INTERSECTIONALTV: MEDIATING RACE, GENDER, AND SEXUALITY

#### 2016 Gensler Family Symposium on Feminism in a Global Context

April 25 – April 29

**MONDAY**, April 25, 7 – 9 p.m.

**Crossroads Café**  
Self-Authorship: A Student-Curated  
Web Series Screening

**WEDNESDAY**, April 27, 7 – 9 p.m.

**Dana Auditorium**  
**Enlightened and Embedded  
Feminism: Where Are We  
Now?**  
Keynote lecture by **Susan Douglas**,  
University of Michigan

**THURSDAY**, April 28, 7 – 9 p.m.

**Crossroads Screening Room**  
**An Excursion to  
Shondaland**  
Watch and discuss the pilots of *Grey's  
Anatomy* and *How to Get Away With  
Murder*. Free popcorn!

**FRIDAY**, April 29, 1:30 – 5 p.m.

**Axinn 229**  
Panel 1

**Mis(Playing) Blackness: Black Female Sexuality  
in *The Misadventures of Awkward Black Girl***  
**Ariane Cruz**, Pennsylvania State University

**The Value and Exchange of Intersectional Distribution**  
**Aymar Jean Christian**, Northwestern University

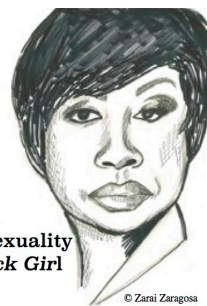
Panel 2

**When a Modifier-Less Identity is the Goal You're Gonna  
Have Problems: Shonda Rhimes and the Limits of  
Universal Discourse**  
**Kristen Warner**, University of Alabama

**All Ethnicities? On the Paradoxical Practices and  
Privileged Pleasures of Casting in Contemporary US  
Television**  
**Brian Herrera**, Princeton University

Refreshments will be served!

Sponsored by the Gensler Family Fund; the Program in Gender, Sexuality, and Feminist Studies;  
the Department of Film and Media Studies; the Center for the Comparative Study of Race and Ethnicity;  
the American Studies Program; Brainerd Commons; Academic Enrichment Fund.



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# Focus on Student Groups

## It Happens Here

It Happens Here (IHH) is a survivor-centered story-telling platform that responds to campus sexual assault and violence. Founded by students at Middlebury, IHH has since spread to colleges, universities and communities around the U.S. IHH presents an annual event of anonymous stories written by sexual assault survivors during J-term in Wilson Hall. IHH organizational meeting is on Wednesday nights at 8:30 pm at Chellis House and IHH annual event will be held on January 16, 2017.



**IHH leaders Katie Preston and Jingyi Wu.**



**The Brother-to-Brother team: Jake Guth, Sam Caldwell, Adam Fisher, Jack Parker, Kyler Blodgett, Nick Jaczko, Kyle Dickey, and Diego Espino at Chellis House.**

## Brother to Brother

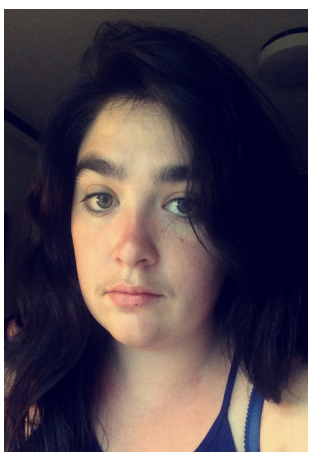
Brother to Brother is an organization beginning its fourth year that seeks to “promote healthy concepts of masculinity among local middle school boys.” The group was founded through the inspiration of Sister to Sister. Their programming has included on-campus discussions of masculinity with peer college students as well as regular events with middle school boys from the Middlebury community. This year, Brother-to-Brother are focusing more closely on events for their mentees. The group organized a scavenger hunt for the boys across campus in October. This fall, they plan on expanding their own theoretical base surrounding masculinity beyond personal experiences to more academic understandings. They wish to clarify the idea of “positive masculinity” they seek to bring to their mentees. They also intend to collaborate with Sister to Sister and continue asking important questions about the reasons the organizations are gender segregated.

# Chellis House Student Workers



Hi! My name is **Lucy Grinnan** and I'm a sophomore feb planning to joint major in Classics and Religion. I grew up in Chapel Hill NC, London, and Richmond VA, but Vermont feels most like home. In addition to working at Chellis House, I am a ceramics monitor and treasurer of the running club. In my free time, I love to cook, read young adult and environmental lit, admire goldenrod, and take deep breaths.

Hey! I'm **Alice Butler** and I'm a sophomore from Helena, MT. I hope to be a German and Environmental Policy major. Besides working at the Chellis House, I'm a member of the Crew Team, I'm a tour guide, I help out with the divest measure, and I'm on the coordinating committee of SNG, Middlebury's environmental club. This summer I worked for Montana Conservation Corps and learned how to chainsaw and clear trail. I love being outside, watching movies, and eating fresh tomatoes.



**Rebecca Coates-Finke** is a super-senior Feb beginning her seventh semester as a Chellis House monitor. She majors in International Global Studies with a regional focus in Africa and language focus in French and minors in Theater. In addition to the Chellis House, she works in Proctor and is a MiddSafe advocate. Her feminist role models are Jennie Snyder Urman, Tiombe Wallace, and Reina Gossett. Her dream is to work with all three of them on one project.

Hi! I'm **Lucy Patterson Grindon**, and I'm a sophomore History major from Altadena, California and Atlanta, Georgia. This is my first semester working at the Chellis house. I also write for the news beat of *The Campus*, I'm active in College Democrats, and I study Arabic. In my free time, I love to sing, write, make playlists, and play board games.



# Gender, Sexuality and Feminist Studies

## Spring 2017 Courses

### Primary Courses

#### **GSFS 0189 – Intro to Queer Critique (Carly Thomson)**

In this course we will examine what is meant by queer critique through exploring the concepts, issues, and debates central to queer theory and activism both in the U.S. and around the world. We will work to understand how queerness overlaps with and is distinct from other articulations of marginalized sexual subjectivity. We will consider how desires, identities, bodies, and experiences are constructed and represented, assessing the ways in which queer theory allows us to examine sexuality and its raced, classed, gendered, geographic, and (dis)abled dimensions. Through engaged projects, we will practice how to translate and produce queer critique. 3 hrs. lect./disc. CMP, NOR, SOC

#### **GSFS 0225 – Feminist Blogging (Laurie Essig)**

Blogging is a genre that lends itself to both feminist theory and practice because it involves writing from a particular place and a particular embodiment, about how power operates in our social worlds. Feminist theory demands intersectionality: an ability to weave race, class, gender, sexuality and other forms of power into a single theoretical approach. Feminist blogging transforms intersectionality into a single narrative arc. In this course we will think about blogging as a genre and how feminist theory can infuse that genre into a more vibrant, complex, and even transformative site. Throughout the course we will read feminist theory, analyze feminist blogs, and produce our own feminist blogs. 3 hrs. lect. CMP, LIT, NOR, SOC

#### **GSFS 314 – Sociology of Heterosexuality (LE)**

Most people believe that heterosexuality is natural or rooted in biology and so never look very closely at it as a product of culture. In this course we will examine the artifacts, institutions, rituals, and ideologies that construct heterosexuality and the heterosexual person in American culture. We will also pay close attention to how heterosexuality works alongside other forms of social power, especially gender, race, and class. (SOAN 0105 or SOAN 0191) 3 hrs. lect. NOR, SOC

#### **GSFS 0320 – Topics of Feminist Theory (Sujata Moorti)**

The course offers an overview of some key feminist texts and theories that have shaped the analysis of gender and sexuality. Each semester the instructor will choose a particular topical lens through which to examine some of the foundational theoretical texts that have animated the field of gender, sexuality, and feminist studies. Working within a transnational perspective, the course encompasses texts which fall under the categories of critical race and critical sexuality studies. (GSFS 0200 or SOAN 0191) 3 hr. lect. CMP, SOC

#### **GSFS 0430 – Queering Food (CT)**

In this course we will examine food studies, politics, and movements through the lenses of queer, feminist, and critical theory (including work that centralizes gender, class, race, disability, sexuality, and place). In doing so, we will consider dominant and subaltern approaches to food both within the U.S. and transnationally. Throughout, we will explore how critical theory can offer alternative conceptualizations of food politics and justice, as well as how an analysis of food might expand our understandings of embodied subjectivities and the various social structures that produce them. 3 hrs. sem. CMP, NOR, SOC

### Cross-listed courses

#### **AMST 0204 Black Comic Cultures (J. Finley)**

In this course we will explore a range of black comic cultures, analyzing their emergence and transformation from the early 20th century to the present. Specifically, we will examine blackface minstrels of the early 20th century such as George Walker and Bert Williams, Bill Cosby's performances in the 60s, and the ribald humor of LaWanda Page's 1970s party records, before moving to the urban scene embodied in television shows such as Def Comedy Jam. We will also engage with theoretical materials that help us analyze black comedy as multidimensional, such as John Limon's Stand-up Comedy in Theory, or, Abjection in America. 3 hrs. lect. NOR, SOC

**AMST 0224 – Formations of Race and Ethnicity in the U.S. (Rachel Joo)**

Historical memories, everyday experiences, and possible futures are powerfully shaped by racial and ethnic differences. Categories of race and ethnicity structure social relationships and cultural meanings in the United States and beyond. In this course we will track the theoretical and historical bases of ideas of race and ethnicity in modern America. We will investigate how race and ethnicity intersect at particular historical moments with other forms of difference including gender, sexuality, nation, and class. The course offers an approach informed by critical studies of race including texts in history, political theory, cultural studies, and anthropology. 3 hrs. lect. NOR, SOC

**AMST 0230 – Gender Images in American Popular Culture (Holly Allen)**

In this course, we will examine representations of gender in American popular culture. Course materials will include nineteenth-century popular music, literature, and theater, early twentieth-century advertising and film, 1950s television, and more recent electronic media. Considering a range of cultural forms over a broad historical period allows us to determine the impact that particular media have had on our conceptions of gender difference. Finally, by becoming critical readers of popular cultural forms that represent manhood and womanhood, we gain a greater appreciation for the complexity, variability, and open-endedness of gender constructions within American life. 3 hrs. lect. NOR

**DANC 0285 – Ethics, Aesthetics, and the Moving Body (Krista Miranda)**

What are you willing to do to “look right?” In this course we will investigate how questions about what is good, and what is beautiful, affect how we treat our bodies. We will explore somatic techniques, in which the body is used as a vehicle for understanding compassion. In contrast, we will examine the extreme physical regimens of concert dance techniques that originated in the U.S., Europe, and Asia, in which the body is seen as an object to be molded into an aesthetic ideal. The course will utilize readings in philosophy and dance history, reflective and research based writing, and movement practices. (No previous experience necessary) 3 hrs. lect./1 hr. lab ART, CW

**ECON 0207 – Economics and Gender (Tanya Byker)**

Economics and Gender is an introduction to using the tools of economics to understand gender-related issues. In the first part of the course we will review economic models of the household, fertility, and labor supply and discuss how they help us interpret long-term trends in marriage and divorce, fertility, and women’s labor-force participation. In the second part of the course we will study economic models of wage determination and focus on explanations of, and policy remedies for, earnings differentials by gender. The final part of the course will focus on new research in economics on gender-related topics. (ECON 0155) 3hrs. lect. SOC, CW

**ENAM 0254 – American Women Poets (Brett Miller)**

We will examine the rich tradition of lyric poetry by women in the U.S. Beginning with the Puritan Anne Bradstreet, one of the New World’s earliest published poets, we continue to the 19th century and Emily Dickinson, along with the formidable line of “poetesses” who dominated the popular poetry press in that era. We examine the female contribution to the Modernist aesthetic in figures like Millay, Moore, H.D. and Gertrude Stein; the transformation of modernist ideals by Bishop, Plath, Sexton, and Rich; and, among the postmodernists, Lyn Hejinian and Susan Howe. 3 hrs. lect. LIT, NOR

**ENAM 0419 – Gender, Power and Politics (Marion Wells)**

In this class we will explore the representation of embodiment on the early modern stage, considering as we do so how theatrical embodiment intersects with other treatments of the body in early modern culture. As we consider the representation of the gendered body on stage or in so-called “closet” dramas, we will read both early modern and contemporary theoretical accounts of gender as performance, investigating among other issues the use of boy actors, the representation of specifically “female” disorders (e.g., “suffocation” or hysteria), the performance of maternity, the portrayal of female “voice” or vocality, and the treatment of same-sex eroticism. We will also study the dramatic use of related cultural codes pertaining to betrothal, marriage, cross-dressing, and sexual slander. Primary readings will include: Shakespeare’s *The Winter’s Tale*, Webster’s *Duchess of Malfi*, Cary’s *Tragedy of*

Mariam, and Cavendish's Convent of Pleasure. Historical sources will include midwifery manuals, conduct books, medical treatises on hysteria, and legal accounts of betrothal and marriage. 3 hrs. lect. EUR, LIT

**ENVS 0209 – Gender Health Environment (Mez Baker-Medard)**

Growing concern for the protection of the environment and human health has led policy makers and scholars to consider ways in which gender, class, and race and other forms of identity mediate human-environment interactions. In this course we will explore how access to, control over, and distribution of resources influence environmental and health outcomes both in terms of social inequities and ecological decline. Specific issues we will cover include: ecofeminism, food security, population, gendered conservation, environmental toxins, climate change, food justice, and the green revolution. We will draw comparisons between different societies around the globe as well as look at dynamics between individuals within a society. The majority of case studies are drawn from Sub Saharan Africa and Asia, however some comparisons are also made with the United States. 3 hrs. lect. AAL, CMP, SOC

**PSCI 458 – The U.S. Politics of Race, Gender, and Class (Bert Johnson)**

Race, gender, and class have long shaped American politics. They have formed the basis for social movements, have structured institutions, and have affected the way political actors—from voters to activists to elected officials—have made their day-to-day decisions. What do political scientists know about the roles that race, gender, and class play in politics, separately and together, and what do we yet have to learn? (PSCI 0102 or PSCI 0104) 3 hrs. sem. (American Politics) NOR, SOC

**SOAN 0304 – Gender, Culture and Power (Ellen Oxfeld)**

This course offers a cross-cultural introduction to the issues involved in the study of women and gender. Such an endeavor raises a number of difficult and delicate issues. What explains the diversities and similarities in women's roles across societies? How do we assess women's status and power, and how do we decide which standards to use in doing so? What forces create changes in women's roles? What is the relationship between gender constructions and the nature of communities, economies, and even nations? Our analysis

will concentrate on three primary domains: family and kinship, symbolic systems, and political economy. Course readings will focus primarily on non-Western societies. 3 hrs. lect./disc. (Anthropology) AAL, CMP, SOC

**SPAN 0334 – The Hispanic Philippines, 1870-1950: Racial Nationalism, Colonial Impairment, and Cultures of Postcolonial Disability (Sony Coranez Bolton)**

In this course we will study the Hispanic cultures and literatures of the Philippines in relation to US, Spanish, and Japanese colonialism. The "Ilustración Filipina" or Philippine Enlightenment was a mestizo nationalist movement through which the Filipino nation is normatively said to have been consolidated. Drawing from postcolonial theory and disability studies, this course will ask students to analyze the formation of national identities through representations of disability, impairment, and deficiency. 3 hrs. Lect LIT, LNG, CMP

**SPAN 0388 – Gender and Violence in the Hispanic World – (Juana Gamero de Coca)**

Differences in the way men and women display violent behavior need to be better understood to prevent acts of murder and massive, often irreversible, harm. In this course we will try to find answers to: What are the origins and explanations of violence in all its forms? How are gendered identities produced and reproduced in society? How is gender implicated in violence? How can the new politics of masculinity inform our discussion of the connection between gender and violence? Discussion and analysis of a variety of materials from different disciplines will form the basis of our exploration, which will focus mainly on the representation of violence in Hispanic culture. Readings will include literary texts by Dolores Redondo, Sergio Álvarez, Élmer Mendoza, and theoretical texts by Suzanne E. Hatt and Elizabeth Wood. (At least two courses at the 0300-level or above or by waiver) 3 hrs. lect./disc. AAL, LIT, LNG

**SPAN 0440 – Reggaetón: Language, Gender, & Identity – (Marcos Rohena Madrazo)**

In this seminar we will examine the origins, development, and dissemination of the popular music genre and cultural phenomenon of reggaetón. In conjunction with scholarly articles on the sociohistorical aspects of reggaetón, we will examine various artists' lyrics,

videos, performances, and interviews, spanning from the 1980s up to the present. Students will acquire the theoretical and technical skills to analyze speech, discourse, and performance across different media in order to explore how (trans)national, ethno-racial, and gender identities are constructed and used to perpetuate, stereotype, and sometimes to contest, ideas of marginal/mainstream masculinities and femininities. (Two Spanish courses numbered 0350 or above, or by waiver.) 3 hrs. sem. AAL, LNG, SOC

### **THEA 0206 – Contemporary Women Playwrights (Cheryl Faraone)**

In this course we will read and discuss the work of the most influential and interesting American and European playwrights from the 1980s to the present. Authors will include: Maria Irene Fomes, Caryl Churchill, Suzan-Lori Parks, Adrienne Kennedy, Ntozake Shange, Judith Thompson, and Naomi Wallace. Issues of race,

class, and gender will be closely examined. Readings will include selections from performance and feminist theory. 3 hrs. lect. (Dramatic Literature) ART, LIT

### **WRPR 0303 – Outlaw Women (Catharine Wright)**

In this course we will read and discuss literary novels that feature women who defy social norms: daring survivors, scholars, “whores,” queers, artists, “mad-women,” servants, revolutionaries. We will take a critical and transnational approach to issues of race, class, gender, sexuality, ability, and religion. Texts will include Toni Morrison’s *Sula*, Audre Lorde’s *Zami*, Marguerite Duras’ *The Lover*, Jamaica Kincaid’s *Lucy*, Patricia Powell’s *The Pagoda*, and Azar Nafisi’s *Reading Lolita in Tehran*. Students will write formal literary analysis, and narrative criticism. Together we will engage in some contemplative practice and study selected films. CMP, CW, LIT, SOC

## Gensler Symposium (continued)

the issue, but have not yet figured out how to intervene—on the practice level or the vocabulary level.

**Kristen Warner**, Assistant Professor of Telecommunication and Film at the University of Alabama, highlighted in her talk how making “content with universal appeal” is not only incorrect, but also dangerous. While this line of thinking — in shows such as Shonda Rhime’s *Scandal* — has become common sense, audiences should question who is valued when they assess which shows are required to be sold as “universal” and “human” and which do not have to bother with such labels because they are assumed to have these attributes.

If you would like to delve further into the subject, please watch the youtube recordings of the talks at <http://sites.middlebury.edu/gensler2016/2016/03/21/welcome/>



**Gensler Symposium speakers Brian Herrera, Aymar Jean Christian, Ariane Cruz, and Kristen Warner at Brainerd Commons.**